

1971/1972

Art Gallery of Ontario Annual Report



Board of Trustees for the year 1971/1972

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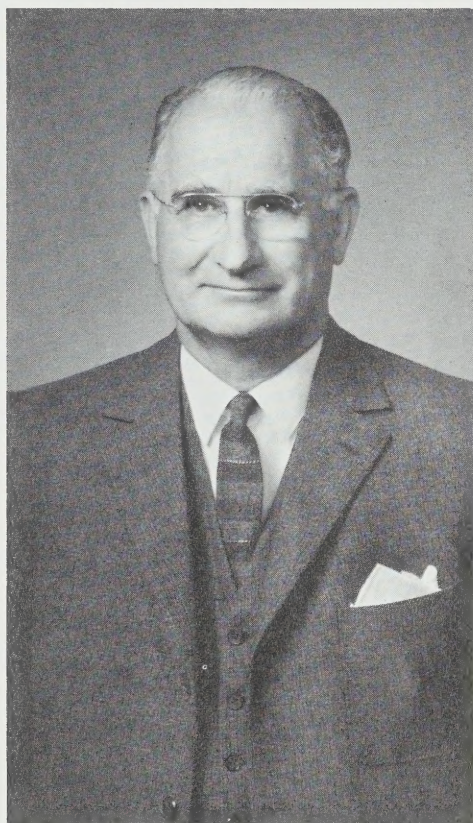
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John H. Moore, F.C.A.
John B. Ridley—*Vice-President*
Robert N. Steiner—*President*
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President's Message



The year which this report covers will, in the longer backward glance of this Gallery's history, be recorded as constructive. Nevertheless, it is still fresh in our memories as disruptive and frustrating in its immediacies.

The \$10,500,000 contract for Stage I of our building and renovation plan was signed in January 1972; demolition and excavation began soon after. As our space contracted, the problem of scattered storage and fragmented working facilities became even more acute, and will continue to be difficult until we are handed the key to our new building. And now for the good news!

Barring unforeseen construction delays (and at the moment we are on schedule) we expect to open the Henry Moore Sculpture Centre, the Zacks Wing and the new Dundas Street entrance foyer early in 1974, at which time the renovation of the old Gallery will be proceeding towards its expected completion later in the same year. The Grange, restored to nineteenth century beauty and twentieth century usefulness, should be ready for its gala opening this coming spring. The Capital Fund Campaign for \$5,000,000 from the membership and public sector has been energetically led and generously received, and is now in its final stages of completion.

Your Board and Staff have decided that there are merit and economies enough to justify proceeding without delay from Stage I to Stage II of the original total plan, rather than wait until the Provincial grant monies, scheduled over a ten-year period, are in hand. This bold decision would allow us to attain our original aspirations of ample hanging and storage space, as well as related space requirements, by 1976, creating a total structure which would make it the home of our fine collection merits, and would permit us to better serve the community and the Province that much sooner.

Although primarily concerned, indeed almost submerged, by the practical considerations and compromises of the past year, your Board and senior Staff are not unmindful of the administrative and philosophical responsibilities which our new Gallery will involve, and much thought and planning has been given to what our new posture must be as regards broader public participation in our affairs, better cooperation with artists and dealers, improved assistance to regional galleries, and more useful collaboration with other educational facilities. We must be ready for the new identity and definition of purpose which changing conditions are imposing on the museum world.

Your Board of Trustees, composed in sensible balance of elected representatives from the membership and those founders whose families' generosity has built up our present collection, of appointees of the Provincial Government (many of whom represent communities outside Toronto) and of two appointees from City Council, have been

faithful in attendance, vocal in presenting the interests of those they represent, and devoted in carrying out the arduous committee chores assigned to them.

I have appreciated their support and their total commitment, making your Gallery the well-managed institution it is. Special recognition is due to Mr. J. Douglas Crashley and the Building Committee he chairs, for carrying out our building plans through to happy fulfillment; to Mr. Edmund C. Bovey, who gave great leadership to our financial campaign; and to Mr. Fredrik S. Eaton, his deputy, who has recently succeeded to that chairmanship.

The Women's Committee, presided over by Mrs. D. B. Redfern, must again be thanked for their indispensable part in keeping the Gallery active and lively with a series of projects and events which also had the practical objectives of stimulating membership and raising significant amounts of money. The financial results of their four superbly run lotteries and other efforts have provided a total of almost \$1,000,000 towards our Building Fund and Grange restoration.

The Provincial Government, quite apart from its important capital grant towards our new building and its annual grant to meet our operating needs, has been most helpful and understanding in resolving some problems which might otherwise have delayed our progress. We hope that their faith in our good intentions will be rewarded by a shared pride in our new building and future public services.

In addition to these special acknowledgements, I particularly wish to record that my term of office has been made interesting and pleasant due to the harmonious relations enjoyed by the Board with our Director, Mr. Withrow, and his able Staff. Indeed, all the Staff have exceeded their previous records of efficiency and loyalty, even under the strain of almost intolerable conditions.

Robert N. Steiner

Director's Report

Introduction

In the past only a small segment of the community has interested itself in the workings of the various artistic collections and educational institutions in its midst. As the year under report came to an end, this relationship became the subject of spirited debate within and without the museum and educational worlds.

This debate has been useful in enabling us to focus on several very important issues:

The Gallery has been forward looking in its estimation of the changing role of art museums in society. Our recognition that that role needs to be re-evaluated (a concept discussed at the *Role of the Trustee in the '70s* symposium which we co-sponsored last year) is gaining wider acceptance in all sectors of society.

We are made increasingly aware of the need to supply the people of the Province, including those in the communications media, with a more thorough elucidation of our role and operations. We shall continue to attempt to meet this need by providing a background of fact without which intelligent discussion is impossible.

It has been a source of continuing concern that only a minority of our members have been actively involved in Gallery affairs. The current interest in our operations should, we hope, encourage a larger portion of the membership to become involved, and we welcome the opportunity to hear a broader spectrum of views concerning our role.

All of these points provide ample content for continued discussion in the years ahead. The past year gives promise of the Gallery's ability to reshape itself, both physically and philosophically, as the community it serves changes.

Director's Report

On 9 September 1971, the Honourable William G. Davis, Premier of Ontario, officiated at the ground-breaking ceremony which marked the beginning of construction.

In October, Toronto had the pleasure of a five-day visit from Mr. and Mrs. Henry Moore and their daughter Mary. The major

purpose of this visit was for Mr. Moore to give final approval to the plans of the Henry Moore Sculpture Centre in the AGO, to which he has generously given such a large portion of his personal collection. On Thursday, 14 October, Mr. Moore was the guest of honour at *A Family Affair*, a reception held in the sculpture court for Gallery members. On Friday he revisited his *Archer* at the City Hall where he was greeted by Mayor William Dennison. That evening Mr. Moore and his family were guests of honour at a fund-raising dinner which focused attention on the campaign mentioned by Mr. Steiner in his report. The following day, Mr. Moore received an honorary degree of Doctor of Letters from York University.

Although for the remainder of the year Trustees and Staff were of necessity pre-occupied with problems concerning the expansion programme, nevertheless the Gallery made progress in several areas.

Mr. Bards Conolly, who joined the staff as head of the Public Relations department in March 1971, died suddenly on 8 January 1972. This tragedy temporarily suspended a number of planned innovations; one of his plans was successfully carried through when a separate Publications department was established in May 1972.

The Gallery was unfortunately without a chief curator for the last three months of the financial year. In June we announced the appointment of Dr. Richard J. Wattenmaker to the position. Dr. Wattenmaker was previously director at the Rutgers University Art Gallery and curator of the fine arts collection. During his three years at Rutgers he was responsible for organizing the new museum and overseeing the renovation of the building – experience which will be of particular value to the Art Gallery of Ontario at this stage in its development.



Mr. Henry Moore and Mrs. Samuel J. Zacks, chairman of the Henry Moore Sculpture Centre Committee, studying the model of the new building.

The Honourable William G. Davis, Premier of Ontario, breaking the ground on 9 September 1971, with Mr. John C. Parkin, architect for the new AGO.



1 At the opening of the Vuillard exhibition, 10 September 1971: (from left to right) Mr. John Russell, author of the catalogue; Mlle Marcelle Campana, Consul General of France; Mr. Mario Amaya, Chief Curator.

2 At the opening of the Tom Thomson exhibition, 29 October 1971: (from left to right) the Honourable Gérard Pelletier, Secretary of State; Mrs. Joan Murray, Curator of Canadian Art; Mr. Robert N. Steiner, AGO President; and Mme. Pelletier.

Curatorial

At times during the past year, it seemed that we were suffering more losses than gains. Dramatic progress in our building expansion can be reported, but this has been to the detriment of our curatorial activities, since the disruption of the physical plant restricted both exhibitions and their supporting education programme. In addition, the building expansion has drawn considerably on staff energies which would normally have gone to support the curatorial programme. In spite of this, several major exhibitions did take place, and both our old master and contemporary collections received many notable additions thanks to the generosity of donors.

Loss of staff, including two senior members of the curatorial department, added to our difficulties. Mr. Dennis Young, Curator of Contemporary Art since 1967, left us at the end of November to become chairman of the department of art history at the Nova Scotia College of Art and Design. Mr. Mario Amaya, Chief Curator, who joined the staff in 1969, left us in March to become director of the New York Cultural Center. Both will be remembered for several outstanding exhibitions and for the important acquisitions, through both purchase and gift, which enriched the collections during their respective curatorships.

Exhibitions

The 1971-72 exhibition schedule was full and varied despite restrictions on space imposed by demolition and rebuilding. The year started with *Collection of the Canada Council*, an exhibition of forty major Canadian paintings selected by the National Gallery in Ottawa from the Canada Council's collection. Included was work by Breeze, Molinari, Snow, Town and Wieland. *Canadian Heritage*, which followed, gave a broad perspective of historical Canadian art represented in the AGO Collection – ranging from the work of the early Canadian artists Krieghoff and Kane to that of the Group of Seven and Borduas.

Edouard Vuillard 1868-1940, an important exhibition of paintings, drawings and prints by the French *intimiste* painter, was organized by Mario Amaya, Chief Curator. The Gallery was fortunate in having British art critic John



1 Henry Moore (British, 1898-)
Working Model for Three-Piece Sculpture No. 3: Vertebrae, 1968
 bronze, h. 40¼ in, w. 48 in, l. 92¾ in.
 signed and numbered on base: Moore 6/8
 Gift of Henry Moore, 1971

2 F. S. Coburn (Canadian, 1871-1960)
Logging in the Woods, 1926
 oil on canvas, 26 x 32 in.
 Gift of H. M. H. Brock, Victoria, B.C., 1972

Russell select the works and write the catalogue for this exhibition, which subsequently travelled to the California Palace of the Legion of Honor, San Francisco, and the Art Institute of Chicago.

In November Joan Murray, Curator of Canadian Art, organized *The Art of Tom Thomson*, which included all of Thomson's major canvases and oil sketches, and was the first comprehensive retrospective of Canada's best-known artist. A fully illustrated catalogue with a study by Mrs. Murray accompanied the exhibition. *The Art of Tom Thomson* was undoubtedly the most popular exhibition of the year and, after its Toronto showing, travelled to Winnipeg, Regina, Montreal and Charlottetown.

Over the Christmas period *Recent Vanguard Acquisitions*, organized by Dennis Young, Curator of Contemporary Art, showed painting, sculpture and lithography acquired in recent years through gift and purchase. The exhibition included work by Beveridge, Bloore, Curnoe, Downing, Kolisnyk, Rabinowitch, Rauschenberg, Redinger, Saret, Saxe, Snow, Tousignant, Vazan and Wieland. Much of the material was on view at the AGO for the first time.

The second half of the season began with *Art in Revolution* – a survey of the art produced in Russia during and immediately after the Revolution. The exhibition featured the work of architects, theatre designers, fine artists, graphic and furniture designers of the twenties and thirties, and included scale models, photographic blow-ups, original works of art, movies and photomontages. *Art in Revolution* was organized by the Arts Council of Great Britain, and the AGO installation was designed by Lisl Levinsohn.

In the spring three exhibitions of Canadian art, selected by Joan Murray from the AGO Collection, followed one another: *Flower Pieces* by Robert Holmes (a group of water colours by this Canadian botanist-artist); *The True North* (works by the Group of Seven); and *Contemporary Canada* (which featured work by Bush, Chambers, Molinari and Snow, including several from the Sam and Ayala Zacks collection).



3 John Boyle (Canadian, 1941-)
Toronto Dominion Centre, 1970
 oil on canvas mounted on wood, 2 panels:
 free standing panel, 58 x 97 in;
 wall panel, 48 x 87½ in.
 Purchase, 1972

4 The Library's new premises at 203 College Street



The Work of Frei Otto was a survey of the work of the innovative German architect who designed the German pavillion at Expo '67 in Montreal and the Munich Olympic stadium for the 1972 Games. The exhibition was a cooperative venture of the Ontario Association of Architects and the AGO. It was presented in Grange Park in the form of enlarged photographs and drawings, and was housed under a tent structure, typical of the architecture for which Frei Otto is internationally known.

The year ended with *de Chirico by de Chirico*, a wide selection of works from the private collection of Giorgio de Chirico, a founder of metaphysical painting in Italy who had a strong influence on early Surrealism. The exhibition focused on the artist's later work and was accompanied by an illustrated catalogue which featured an English translation of de Chirico's memoirs.

Acquisitions

Most significant among the many gifts to the Canadian collection are Robert Downing's *Corners Related*, 1968, donated by Mr. Peter Hendrie; Zbigniew Blazej's *Sonata Variation No. 9*, donated by Mrs. Susan Davidson; and F. S. Coburn's *Logging in the Woods*, donated by H. M. H. Brock of Victoria, B.C. On loan from the Ontario Heritage Foundation are Rita Letendre's *L'Image d'Islam* (donor: Mrs. Harry Davidson) and a comprehensive selection of oils, water colours and drawings by Will Ogilvie (donor: Mr. and Mrs. Henry R. Jackman). Canadian works purchased during the year include Bertram Brooker's *Caledon Hills* and John Boyle's *Toronto Dominion Centre*. American and European works on loan from the Ontario Heritage Foundation include Karel Appel's *Black Landscape* (donor: Mrs. Harry Davidson); Claes Oldenburg's *Miniature Soft Drum Set* (donor: The Isaacs Gallery); Paul Troubetskoy's sculpture *Portrait of Comte Robert de Montesquiou-Fezensac* (donor: Mr. and Mrs. Max Tanenbaum). Mr. and Mrs. Max Tanenbaum have also promised to the Gallery a major oil painting by Luca Giordano: *The Toilet of Bathsheba*.

Henry Moore generously donated his massive bronze *Working Model for Three-Piece Sculpture No. 3: Vertebrae*. This sculpture is the first of the wide selection of the artist's sculptures, models, sketches and documents which are to come to Toronto and will be



housed in the Henry Moore Sculpture Centre of the new building. *The Lady of Shalott* by the British pre-Raphaelite painter J. W. Waterhouse was given by Mrs. Phillip B. Jackson. Women's Committee funds contributed to the purchase of Carl Andre's sculpture *Redan* and John McCracken's *Violet Plank*.

A selection of old master prints purchased during the year to complement the AGO collection of nineteenth century art includes works by Daumier, Delacroix, Mucha, Redon and Tissot. A number of seventeenth century etchings by Ribera, Reni and Guercino were also acquired. Among contemporary prints purchased were a number of lithographs from the Nova Scotia College of Art and Design, one of the most important being Vito Acconci's *Kiss off*. Mrs. Eva MacGillivray generously donated nine etchings by the Canadian artist, J. W. Cotton.

The Library

The Library's first year in its temporary quarters at 203 College Street and its consequent separation from the AGO building and offices has resulted in a reduction of its use by the staff, but use by other readers has increased. Another result of the move was the increase of telephone enquiries – the library staff answered a total of 4,232 during the year.

Projects accomplished included the reshelfing of the bound periodicals in alphabetical order and the revision of their cards in the catalogue, as well as the rearrangement of the dealers' catalogues and files and that of the sales catalogues. The provisional cataloguing of the collection of books illustrated by Canadian artists was done by a student library technician, as part of her practical training.

Mrs. Karen McKenzie joined the staff, replacing the former cataloguer Mrs. Elke Altendorf who returned to Germany in December. During the enforced absence of the librarian for two months, the three other members of the staff carried on with resourcefulness and efficiency.

We are greatly indebted to the following donors for their continuing generosity: Mrs. Charles S. Band (several cartons of books and

catalogues); Mrs. George Hendrie (a pencil drawing by George Du Maurier and two fine examples of French book illustration of the 1920s); Mr. Vincent Tovell (over 300 books, catalogues and periodicals). The Library has also been fortunate enough to receive, through Miss Frances Gage, over 80 books, catalogues and periodicals from the studio of the sculptors Frances Loring and Florence Wyle. A set of early issues of *Punch* (vols. 1-41; 76-79) was acquired through the generosity of Mr. John McCamus, and five museum catalogues were received from Dr. Arthur Schmidt.

The Library acquired two important sets of reference works concerned with graphic art: Hollstein's corpus of German Engravings and of Dutch and Flemish Engravings (25 vols., in progress), purchased with part of the proceeds of the moving sale, and the *Inventaire du Fonds Français* (Graveurs du 17e, 18e siècle) of the Bibliothèque Nationale, Paris (15 vols., in progress), through our regular exchange of publications with the Metro Toronto Central Library. The Library sent 902 catalogues in exchange and received 640; 423 books, catalogues and periodicals were purchased, and 1,342 titles catalogued. At present the Library contains some 16,750 volumes.

Extension Programme of Circulating Exhibitions

During the year, a total of 352 separate bookings meant that 46 exhibitions travelled to over 100 centres throughout Ontario, attracting thousands of visitors to the various galleries, universities, community colleges, schools and libraries where the exhibitions were presented.

The major exhibition circulated this year was *Signs and Symbols*, a unique display of objects, facsimiles, photographs, films and slides showing some of the earliest signs and symbols known to man as well as contemporary trade signs and logos. Included were specially commissioned works by Canadian artists. A didactic exhibition on the work of *Henry Moore* was circulated in the Province, and major pieces lent from the AGO Collection (*Seated Warrior*, 1954, and *Internal External Forms*, 1950) travelled with the information panels. An exhibition entitled *The Timeless Image*, consisting of thirty-four portraits from the AGO Collection was booked by seven centres; and the *Charles S. Band Memorial Exhibition of Canadian Sculpture and Painting*

was again circulated in the Province. The Extension Programme also presented exhibitions of Canadiana, graphics, photographs and reproductions designed especially for smaller centres. Audio-visual presentations were included for the first time as a complement to some of the exhibitions and proved successful.

A new project, *The Artist with his Work*, was introduced this year – five contemporary Canadian artists travelled to seven centres with an exhibition of their work. This involvement of the artists with the community was an unqualified success and the project will be expanded next year.

A complete listing of the exhibitions offered in this Programme is available in the AGO Extension Department's *Circulating Exhibition Catalogue 1972-1973*.

Education Programmes

With the likelihood of a loss of space and increase in noise as the result of the demolition and building schedule, Education programmes were planned with the emphasis on the fall season, and complicated "performance" pieces were concentrated in that period.

Even so, 1971-72 was a year of considerable activity and innovation. Two lecture series were arranged to complement the major exhibitions, *Edouard Vuillard 1868-1940* and *The Art of Tom Thomson*, and there were special seminars for two of the Vuillard lectures, with Dr. Robert Welsh of the University of Toronto Department of Fine Art as chairman, for discussion with Dr. Robert Pincus-Witten and Dr. George Mauner. These seminars were attended by senior Fine Art students and were felt to be particularly fruitful in terms of both the material discussed and the professional contacts made.

More important and original in concept were the various "Events" and performances arranged for evenings when the Gallery was open to the public. The Toronto Dance Theatre presented two programmes of contemporary dance which had been specially adapted for the sculpture court space. Other

1 Installation of the *Signs and Symbols* exhibition at the Kitchener-Waterloo Art Gallery, 18 February – 12 March 1972

2 Toronto Dance Theatre performance

3 *Shapes and Shadows* by the Canadian Mime Theatre



collaborations with theatrically-oriented groups included the extravagant presentation of *The 1971 Miss General Idea Grand Awards Ceremony* by General Idea, a Toronto-based group of artists; two performances of *Fire* by the Bread and Puppet Theatre, an internationally-known underground theatre group; two weekend performances of *Shapes and Shadows* by the Canadian Mime Theatre; and a week of afternoon puppet performances and workshops by the Frog Print Theatre. Each of these events drew quite different audiences, indicating that new sectors of the public and all age groups are being attracted to the Art Gallery of Ontario.

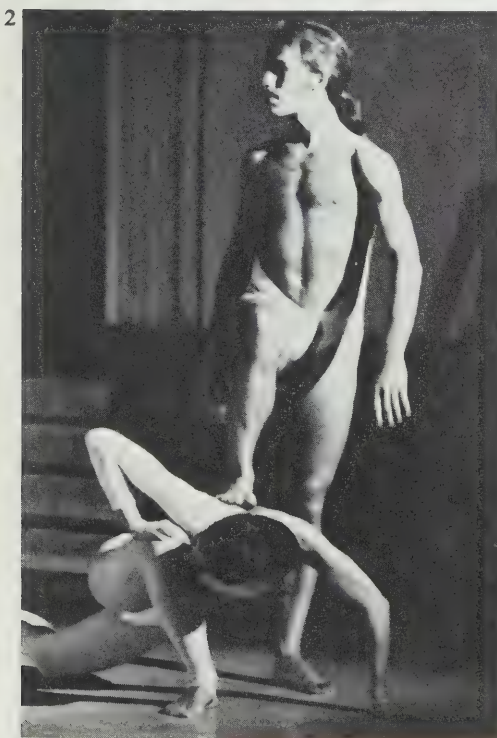
A series of free poetry readings rounded out this expansion of the arts at the AGO: a total of nine poets gave readings of their work, and there were record-breaking attendances for Michael Ondaatje and Margaret Atwood, both recent winners of the Governor General's Award.

The season of Education programmes was completed with a selection of film screenings and concerts. The films varied widely: three series were planned to complement the exhibition schedule (four evenings each of "Vuillard's Contemporaries" and "Thomson and The Group," and ten evenings of "Soviet Silent Films" on loan from the Canadian Film Institute, Janus Film Library and the Museum of Modern Art). In addition, three new short films were presented in connection with the poetry readings, and a series of "Films by Students" in the late fall demonstrated the range of work being done in community colleges, art schools and technical schools.

The Sunday Concert series, arranged with the help of the University of Toronto Faculty of Music, and three weeks of free Noon Hour Concerts, in cooperation with the Trust Fund of the Recording Industries and the Toronto Musicians' Association, brought the year to a satisfying close.

Gallery Tours

During the school year eighteen part-time guides accompanied a total of 22,379 students and adults on 628 tours. The overwhelming response to *The Art of Tom Thomson* exhibition accounted for almost 50% of these



Touring experiment: *Strawberry Light*. The children are engaged in: colour mixing with painted plaques; acting out an "angry shape"; picture making in the Wood Gallery.

figures. All Metropolitan Toronto schools were allotted time in proportion to their enrolment until January 1972, when bookings were altered and reduced as construction of the new building began. Between September and March, Public Tours of the special exhibitions were offered at 7:30 p.m. every Wednesday and Thursday evening and at 2:30 p.m. on Saturdays.

Experimental School Visits

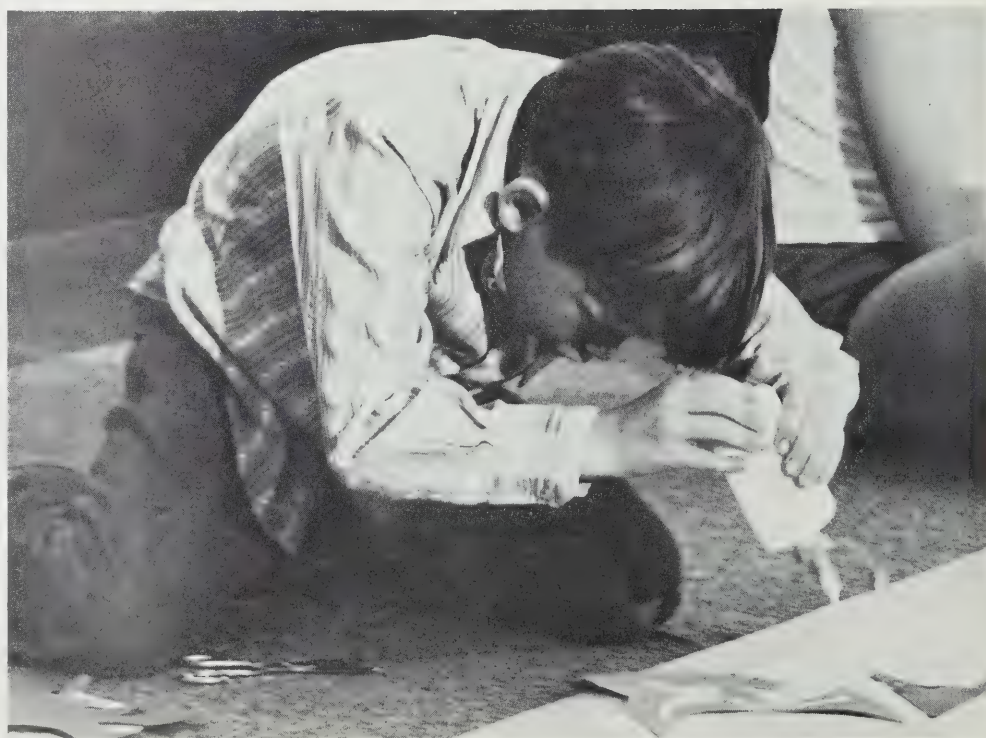
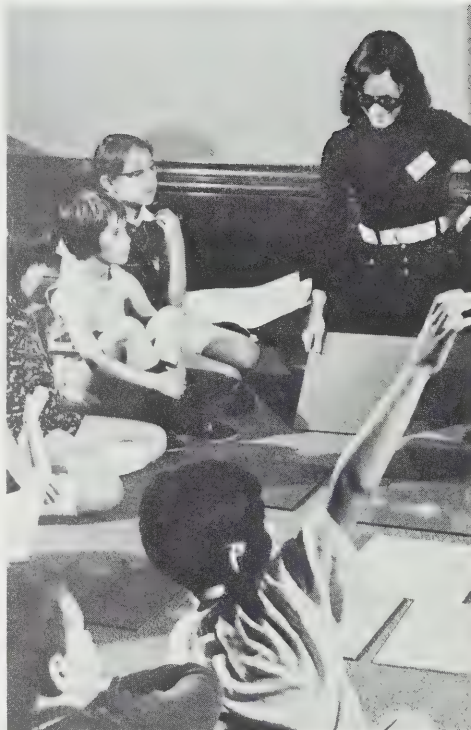
The Frank P. Wood Gallery now boasts a projection booth, a carpet and an inviting pile of corduroy cushions. Replacing the excavated basement studios, it has, since April, become the home of school visits for grades 2 and up from groups selected by various Metro Toronto school boards. Immensely successful, these experimental programmes were designed to introduce classes to the Gallery in an enjoyable way. A two-hour visit consisted of a variety of shadow games, films, mystery hunts and practical work related to a particular aspect of the AGO Collection. The photographs on this page are taken from the June experiment, *Strawberry Light*, an introduction to colour and shape for grades 2 and 3.

Gallery School

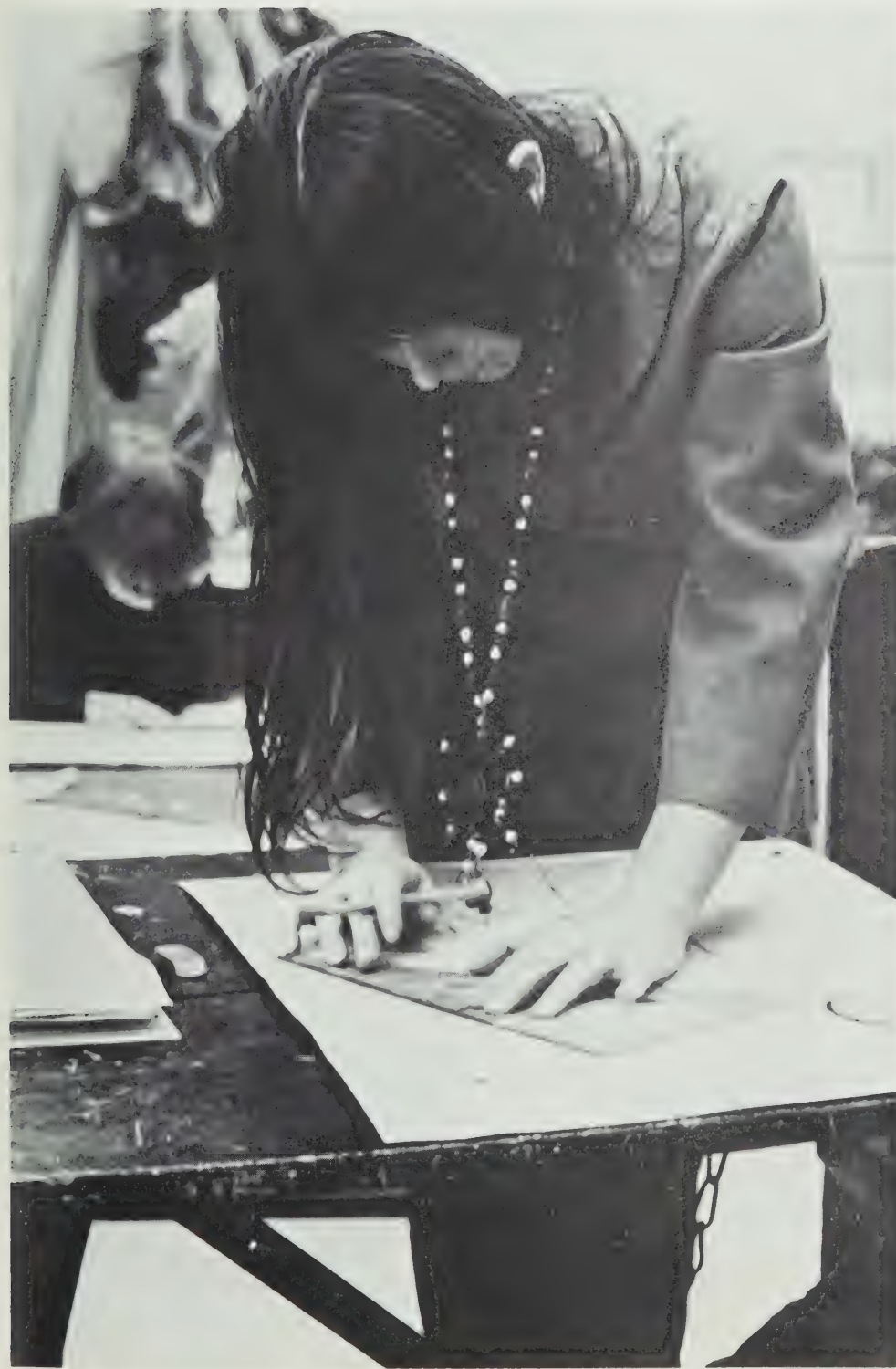
More than 400 students attended the Gallery School practical art courses. These included the main classes on Saturdays from October to March, the summer classes on weekdays in July and August, the special two-year scholarship course for recommended secondary school students, and a Saturday extension course in Don Mills. In addition to the Head of the School, a staff of eighteen part-time instructors, all practising artists, helped students gain experience in varied programmes of drawing, painting, three-dimensional work, printmaking and film making.

Once again the Ontario College of Art generously provided studios as the space available in the Gallery dwindled to almost nil because of the new building programme. In spite of various restrictions necessitated by the physical accommodation, a number of experiments were carried out in the use of new materials and the assignment of conceptual projects in the scholarship programme.

During the year, the Head of the School visited a number of Canadian and U.S. operations, acquiring information relevant to new building plans.



Gallery School: a student of the 11-13 year group works on a sketch for printmaking; students in the 8-10 year group experiment with modelling clay.



Gallery visitors selecting slides from the Audio-Visual Library's display at the Sales Desk, which also includes postcards, catalogues, reproductions and posters.

Audio-Visual Library

The most important objective of the Audio-Visual Library's loan collection has been its circulation throughout the Province of Ontario. After many years of continuous service, it became evident that the collection needed major reorganization and refurbishing. In order to concentrate fully upon the research and documentation necessary to such a project, it was decided to discontinue services in January 1972. The work of inventory and reassessment is progressing well and it is hoped that the greater part will be completed by the end of September 1972, when normal services will be resumed, offering borrowers easier self-service access and a more convenient arrangement of the slides. Despite the temporary closed period, the Audio-Visual Library arranged 436 loans of 15,796 slides to schools and art study groups.

The large number of works of art acquired by the AGO for its permanent Collection this year greatly increased the archive collection of slides. Major exhibitions were documented with slides of the installation. One particularly notable addition was slides of the *Emily Carr Retrospective* which were obtained through the cooperation of the Royal Ontario Museum.

The slide sale programme has now been in operation for a little over a year. It can claim success with a total of 8,184 slides sold. The accumulated revenue will be used for photography and production of new editions of slides to be ready before the end of 1972. To meet its responsibility for instructive material, the Audio-Visual Library prepared sets of slides for other slide collections in Canada. A total of 1,254 slides were assembled from *Edouard Vuillard 1868-1940*, *Art in Revolution*, *de Chirico by de Chirico* and *The Art of Tom Thomson* which has been the most successful slide project to date. Slides of a great number of works in the AGO Collection were duplicated for the use of authors and scholars. Sixteen paintings from the permanent Collection were reproduced in colour as postcards or larger reproductions.

The film collection is primarily intended to complement circulating exhibitions organized by the Extension Department and to serve the needs of the Gallery's programme. New acquisitions were *The World of Andrew Wyeth*, *Garden*, *Brancusi* and *Art for Tomorrow*.



1 Drawing by W. N. Minhinnick showing how Jeanne Minhinnick sees the Drawing Room when the restoration of The Grange is complete.

2 Watched by Mr. Robert N. Steiner, AGO President, Mr. Henry Moore autographs a wet clay tablet with a stylus during the reception on 14 October 1971 when he met informally with members and OCA students.



As previously, the Audio-Visual Library continues to serve teachers, students and the general public with a variety of information and suggestions, and assists other organizations with special projects and presentations involving visual aids. A total of 438 inquiries were answered by mail and 594 mail orders were transacted in sales of AGO reproductions, postcards, booklets and exhibition catalogues. Additional resources maintained are film files, relevant clippings and guides to slide sources and multi-media materials.

The Grange

The restoration of The Grange should be complete by next spring. This past year has seen engineers, electricians, plumbers, plasterers, carpenters, painters and a myriad other craftsmen effecting the plans and blueprints of architect Peter Stokes.

Jeanne Minhinnick, furnishing consultant for The Grange, with the enthusiastic cooperation and generosity of many Ontario citizens, has collected furniture and bric-a-brac of the 1830s and has chosen fabrics, wallpapers and carpets in period style for all the rooms. The Grange staff and their consultants have continued their painstaking research into the history of the Boulton family and have investigated details of the early house and of similar homes in old Toronto.

The result of all this activity will be a living museum.

Membership

The Art Gallery of Ontario is fortunate in having almost 7,000 members, whose interest and support is invaluable and whose comments on the programme help the Gallery to assess its activities and to plan for the future.

Permanent membership went up by 119 with the addition of 14 Founder Members, 15 Endowment Benefactors, 20 Benefactors and 70 Life Members. This dramatic increase is a result of the Capital Fund Campaign.

The increase in donations qualifying for Permanent membership, and the three new categories of Permanent membership recommended by the Board last year, were approved by the membership at the 1971 Annual General Meeting.

Eight hundred guests attended the opening of the Jewellery exhibition, 5 November 1971. During the month that the show was on display in the sculpture court, the attendance figures were over five thousand.



Volunteer Activity

During the current year of AGO expansion, the Women's Committee continued to play a significant role in the life of the Gallery. Services to the AGO membership, public relations and fund-raising work for the Capital Fund Campaign kept the Committee busy.

The two on-going services, the Gallery Shop and Art Rental, moved to new basement quarters where they continued to serve the public and Gallery members. The Committee organized and administered a highly successful major exhibition and sale of contemporary international jewellery, *Jewellery '71*. Three hundred Art Gallery members took advantage of the two "Gallery-Hopping" tours to the McMichael Collection in Kleinburg and the Albright-Knox Gallery in Buffalo. In November, the Women's Committee gave a party for the AGO staff, providing a buffet dinner and entertainment.

The Women's Committee continued to boost the Capital Fund Campaign with \$115,920.64 from the Art Galleries of Ontario Super Lottery and by a steadily growing personal contribution from Women's Committee members.

The Junior Women's Committee expanded their well-received Henry Moore Speakers Project, visiting approximately 50 schools in 1971-72. Three "For Men Only" businessmen's luncheons were held in the AGO sculpture court. The Annual Party, this year held at Woodbine Race Track, attracted well over 1,000 people.

William Withrow

William J. Withrow

Art Gallery of Ontario

Statement of Revenue and Expenditures

Year ended June 30, 1972
(with comparative figures for the year ended June 30, 1971)

	1972	1971
Maintenance revenue:		
Municipality of Metropolitan Toronto – special grant	\$ 20,000	\$ 15,000
Province of Ontario – operating grant	750,000	610,000
City of Toronto – annual payment per agreement of January 25, 1952 as authorized by statute	50,000	50,000
Ontario College of Art – fee for services	25,000	25,000
Canada Council grant	210,000	215,000
Admissions, fees and miscellaneous revenue	50,535	95,482
Circulating exhibition fees	21,215	26,974
	<u>1,126,750</u>	<u>1,037,456</u>
Expenditures:		
General and administrative	460,425	376,562
Exhibitions	109,659	110,113
Curatorial	202,933	188,802
Education and extension	325,587	342,736
Staff benefits	23,935	20,487
Building repairs	10,504	28,888
Furniture, fixtures and equipment purchased	12,083	12,147
Rental of premises and storage facilities	53,915	27,810
	<u>1,199,041</u>	<u>1,107,545</u>
Excess of expenditures over maintenance revenue	<u>72,291</u>	<u>70,089</u>
Other income:		
Annual membership fees –		
Receipts	62,485	64,880
Expenses	<u>(61,545)</u>	<u>(61,345)</u>
Donations from corporations and individuals	70,000	63,850
Interest	3,961	3,021
	<u>74,901</u>	<u>70,406</u>
Excess of revenue over expenditures	<u>\$ 2,610</u>	<u>\$ 317</u>

(See accompanying notes to financial statements)

Art Gallery of Ontario

(Incorporated by special act under the laws of Ontario as a corporation without share capital)

Balance Sheet

June 30, 1972 (with comparative figures at June 30, 1971)

Assets

General Fund

	1972	1971
Cash	\$ 650	\$ 650
Accounts receivable	37,197	18,406
Amount receivable from The Art Gallery of Toronto Foundation		33,824
Government of Canada bonds, at cost (market value – 1972 – \$39,500; 1971 – \$40,500)	49,711	49,711
Reproductions, booklets, etc., at the lower of cost and net realizable value	44,918	39,679
Prepaid expenses	33,598	35,537
	<u>\$ 166,074</u>	<u>\$ 177,807</u>

Capital Funds

Cash	\$ 10,514	\$ 6,517
Trust company deposit certificates, at cost	125,500	41,000
Province of Ontario bonds, at cost (market value – 1972 – \$47,125; 1971 – \$50,425)	48,500	49,125
Amount receivable from general fund	8,186	
Amount receivable from The Art Gallery of Toronto Foundation	23,293	582
Works of Art purchased for the permanent collection (other works in the permanent collection have either been donated or are on permanent loan and are not included in this amount)	2,030,480	1,982,808
Net assets of the “Gallery Shop” and “Art Rental Service” operated by the Women’s Committee	44,763	42,913
	<u>\$2,291,236</u>	<u>\$2,122,945</u>

Building Funds (Note 6)

Cash	\$ 91,945	\$ 381,532
Trust company deposit certificates, at cost	1,140,000	145,000
Government of Canada bonds, at cost (market value – 1972 – \$50,000; 1971 – \$40,800)	50,000	40,170
Costs incurred on expansion of the Gallery’s facilities (notes 2 and 4):		
Land	610,224	347,844
Building under construction	1,527,180	563,421
Costs incurred on restoration of Grange House (notes 2 and 4)	295,714	13,873
	<u>\$3,715,063</u>	<u>\$1,491,840</u>

On behalf of the Board of Trustees:

Robert N. Steiner
John B. Ridley
Trustees

Liabilities and Fund Equities

General Fund

	1972	1971
Bank indebtedness (note 1)	\$ 91,089	\$ 132,461
Accounts payable and accrued liabilities	43,133	44,290
Amounts payable to capital funds	8,186	
Grant received in respect of subsequent year	35,000	15,000
Total liabilities	177,408	191,751
General fund deficit	(11,334)	(13,944)
	<u>\$ 166,074</u>	<u>\$ 177,807</u>

Capital Funds

Funds:		
Works of art	\$2,166,888	\$2,001,331
Special pension fund reserve	45,654	42,869
Women's Committee funds	33,931	35,832
Retained profits –		
“Gallery Shop”	33,326	30,438
“Art Rental Service”	11,437	12,475
	<u>\$2,291,236</u>	<u>\$2,122,945</u>

Building Funds (Note 6)

Accounts payable	\$ 65,733	\$ 95,147
Funds:		
Gallery expansion fund (note 3)	3,172,863	1,178,847
Grange House restoration fund	476,467	217,846
	<u>3,649,330</u>	<u>1,396,693</u>
	<u>\$3,715,063</u>	<u>\$1,491,840</u>

(See accompanying notes to financial statements)

Art Gallery of Ontario

Statements of Continuity of

The General Fund,

Capital Funds and Building Funds

Year ended June 30, 1972
(with comparative figures for the year ended June 30, 1971)

	1972	1971
General Fund		
Balance (deficit), beginning of year	\$ (13,944)	\$ (14,261)
Excess of revenue over expenditures for the year	2,610	317
Balance (deficit), end of year	<u>\$ (11,334)</u>	<u>\$ (13,944)</u>
Capital Funds		
Balance, beginning of year	\$2,122,945	\$2,007,766
Add:		
Donations, bequests and proceeds from works of arts	126,580	28,945
Net profits of Women's Committee activities	16,727	19,278
Transfer from The Art Gallery of Toronto Foundation	33,293	68,582
	<u>2,299,545</u>	<u>2,124,571</u>
Deduct:		
Transfer to building funds	8,309	1,626
Balance, end of year	<u>\$2,291,236</u>	<u>\$2,122,945</u>
Building Funds		
Balance, beginning of year	\$1,396,693	\$ 360,822
Add:		
Funds received from the Province of Ontario (note 3)	1,240,000	500,000
Donations, bequests and investment income	873,474	113,566
Proceeds from lotteries	130,854	420,679
Transfer from capital funds	8,309	1,626
Balance, end of year	<u>\$3,649,330</u>	<u>\$1,396,693</u>

(See accompanying notes to financial statements)

Art Gallery of Ontario

Notes to Financial Statements

June 30, 1972

1. The Government of Canada bonds held by the general fund have been pledged as collateral to the bank indebtedness.

2. The Gallery does not include the cost of land, buildings and equipment in the balance sheet except for costs which have been incurred in connection with the extension of the Gallery's facilities and the restoration of Grange House (these costs will be written off when the projects are complete). Equipment purchased during the year is charged to current expenditures.

As a result of these policies, no depreciation on buildings or equipment has been provided in the accounts.

3. In 1971 the Province of Ontario agreed to give the Gallery \$12,750,000 over ten years for the expansion of its facilities; \$1,740,000 of this amount has been received to June 30, 1972.

The Gallery has issued debentures totalling \$1,240,000 to the Ontario Universities Capital Aid Corporation for a portion of the amounts received from the Province. Payments of debenture principal and interest are to be made

by the Treasury Department of the Province of Ontario on behalf of the Gallery; accordingly the \$1,240,000 received from the Province has not been recorded as a liability in the accounts.

4. The Gallery has commitments totalling \$10,465,000 in connection with the construction of its new facilities and the restoration of Grange House.

5. The Gallery is committed to rental payments of approximately \$83,000 per year under the terms of a number of leases expiring at various dates to 1978.

6. At June 30, 1971 the Grange fund and its related assets were recorded on the capital funds balance sheet. The Grange fund has been included in building funds on the June 30, 1972 balance sheet with the 1971 figures reclassified accordingly.

7. As at June 30, 1972 the approximate market value of the net assets of The Art Gallery of Toronto Foundation was \$1,325,000.

Auditors' Report

To the Members of the Art Gallery of Ontario:

We have examined the balance sheet of the Art Gallery of Ontario as at June 30, 1972 and the statement of revenue and expenditures and statements of continuity of the general fund, capital funds and building funds for the year then ended. Our examination included a general review of the accounting procedures and such tests of accounting records and other supporting evidence as we considered necessary in the circumstances, except as noted in the following paragraph.

Donations and bequests received by the Gallery, by their nature, are not susceptible of complete verification by audit procedures. Accordingly, our verification of receipts from this source was limited to a comparison of recorded receipts with bank deposits on a test basis.

In our opinion, except for the possibility of undiscovered errors, which results from the limitation in the scope of our examination of donations and bequests, these financial statements present fairly the financial position of the Gallery as at June 30, 1972 and the results of its operations for the year then ended, in accordance with generally accepted accounting principles for non-profit organizations, applied on a basis consistent with that of the preceding year.

Clarkson, Gordon and Co.
Chartered Accountants

Toronto, Canada, August 3, 1972.

Members

Names are listed in the form
given by members at the
time of joining

Founder Patron Deceased
Zacks, Samuel J.

Founder Patrons
Eaton, Mrs. John David
Zacks, Mrs. Samuel J.

Grand Founder
Taylor, E.P.

Endowment Founders
Gardiner, George R.
Jackman, Henry R., Q.C.
Morrow, Graham
Ridley, John B.

Founders
Band, Mrs. C.S.
Bata, Mrs. Thomas J.
Bovey, Edmund C.
Carsen, Walter
Carsen, Mrs. Walter
Cooper, Lt. Col. H.L.
Crashley, J. Douglas
Davidson, Mrs. Harry
Eaton, Alan Y.
Eaton, Fredrik S.
Eaton, John David
Fell, C.P.
Fudger, Miss Hannah
Gelber, Marvin B.
Gordon, Mrs. Walter L.
Harris, Mrs. G.G.R.
Humphries, Mrs. W.R.B.
Jackman, Mrs. Henry R.
Jackson, Mrs. Philip B.
Laidlaw, R.A.
MacDonald, Harry A.
MacLachlan, Mrs. Enid Rae
McLaughlin, Miss Isabel G.
Matthews, Mrs. Arnold C.
Mendel, Mrs. Bruno
Morrow, Mrs. Graham
Mulock, Cawthra F.
Nesbitt, Mrs. R.M.
Perkell, Leo
Robinette, Mrs. George
Silverman, Mrs. Saul A.
Steiner, Robert N.
Sterling, Theodore M.
Strudley, Donald B.
Strudley, Mrs. Donald B.

Taylor, Mrs. E.P.
Tovell, Vincent
Vaughan, Mrs. O.D.
Watson, Mrs. M.C.
Wilder, William P.
Wilder, Mrs. William P.
Wilson, Mrs. John Alexander

Founders Deceased
Bickell, J.P.
Blackwell, Chas. S.
Bronfman, Samuel
Burnside, Mrs. J.S.
Burton, Edgar G.
Cox, The Hon. George A.
Cox, Colonel H.C.
Dalton, W.B.
Darling, Frank
Dignan, Alan
Dunlap, Mrs. David A.
Eaton, R.Y.
Eaton, Mrs. R.Y.
Eaton, Mrs. Timothy
Eaton, Lady
Flavelle, Sir Joseph W., Bt.
Flavelle, Lady
Forster, J.W.L.
Fox, E.C.
Fudger, H.H.
Greig, Edward R.
Gundy, J.H.
Kemp, Sir Edward
Laidlaw, W.C.
Larkin, G.R.
Larkin, The Hon. P.C.
Leonard, Colonel R.W.
Leonard, Mrs. R.W.
McLaughlin, Colonel R.S.
McLean, James S.
McPherson, Norman B.
Massey, Chester D.
Massey, Estate of H.A.
Massey, The Right Hon. Vincent
Matthews, Arnold C.
Matthews, T. Frank
Meltzer, Mrs. David
Mendel, Professor Bruno
Mendel, Mrs. Toni
Morrow, G.A.
Newby, Mrs. Paul
Osler, Sir Edmund
Pellatt, Sir Henry
Pierce, Dr. Lorne
Redelmeier, Mrs. W.
Robins, Colonel F.B.
Rogers, Alfred
Samuel, Dr. Sigmund

Sifton, Sir Clifford
Treble, Mrs. Lillian Massey
Vaughan, J.J.
Walker, Sir Edmund
Warren, Mrs. H.D.
Williams, H.H.
Wills, Hamilton B.
Wills, Mrs. Hamilton B.
Wood, E.R.
Wood, Mrs. E.R.
Wood, Frank P.
Wood, Mrs. Frank P.
Wood, Thomas H.

Endowment Benefactors
Bagnani, Dr. Gilbert
Barr, Robert B.F., Q.C.
Burton, Edgar G.
Chalmers, Miss Joan
Courtts, William E.
Eaton, John Craig
Godsoe, Mrs. J. Gerald
Gordon, The Hon. Walter L.
Jackman, The Rev. Edward J.R.
Jackman, F.L.R.
Jackman, H.N.R.
Jackman, Miss Nancy R.
Lownsbrough, Mrs. T.P.
Matthews, Major-General A. Bruce
Redfern, D.B.
Silverman, Peter A.
Sinclair, George G.
Stuart, Mrs. A.K.

Benefactors
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Auld, A.R.
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Barrington, John D.
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Chalmers, Floyd S.
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Craig, Mrs. James S.
Crookston, Mrs. J. Ian
Cross, Mrs. J.E.
Cummings, Nathan
Dales, Robert L.
Dalley, S.G.
Daly, R.A.
Davidson, Mrs. A.B.
del Junco, Emilio
Dougall, B.F.
Doyle, Mrs. J.F.
Ellis, C.Q.
Fell, Mrs. C.P.

Finlayson, R.W.
 Foulkes, Mrs. Nigel
 Frankel, Roy H.
 Ganong, Mrs. J.E.
 Gill, Ernest C.
 Godfrey, Mrs. Samuel
 Gundy, Mrs. C.L.
 Hamilton, Robert M.P.
 Harris, G.G.R.
 Harris, W.C.
 Heinrich, Dr. T.A.
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 Kofman, Mrs. Oscar
 Lambert, Mrs. Allen T.
 Lind, Mrs. R. Burns
 Loeb, Mrs. Martin B.
 McClelland, D. McK.
 MacDonald, Dr. Alexander E.
 McDougald, John A.
 McKee, John W.
 McLean, Mrs. William F.
 Mar, J.B.
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 Matthews, Paul
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 Moriyama, Raymond
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 Smith, W. Dent
 Stewart, Mrs. Clair
 Tanenbaum, J.M.
 Thomson, Richard M.
 Vaughan, O.D.
 Walker, Professor E. Alastair
 Walker, Miss Nancy D.
 Walls, Mrs. W.F.

Wilson, Miss J.K.
 Wotherspoon, G.D.S.
 Young, N.D.

Benefactors Deceased

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 Blake, Hume
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 Brigden, F.H.
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 Wood, James
 Woods, Sir James
 Woods, Lady
 Wright, Joseph
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 Cole, Dr. John E. Cooper
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 de Bustin, Mrs. Anthony
 Delamere, Mrs. T.D.
 Dennis, V.H.
 Denton, His Honour Judge Frank
 de Pencier, Mrs. H.P.
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 Eaton, J.W.
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 Godfrey, Mrs. J.M.
 Goldhar, Mrs. J.B.
 Goldhar, Maxwell
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 Gross, Harold
 Grubb, Edward
 Guest, David G.
 Gundy, C.L.
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 Hamilton, Austin K.
 Hamilton, Miss Elizabeth D.
 Hamilton, Mrs. R.M.P.
 Harding, Mrs. C.M.
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 Harris, Mrs. William C.
 Hattin, Albert
 Hees, Mrs. George
 Henderson, Mrs. Douglas C.
 Henderson, Velyien E.
 Herington, Harold
 Herman, W. Bernard
 Hermant, Percy
 Hermant, Sydney
 Herod, W.J.
 Hershoran, H.S.
 Hetherington, Miss Helen
 Hewetson, H.H.
 Hill, Dr. Clarence
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 Horne, Cleeve
 Hoyt, C. Grandison
 Hull, Rodney
 Hunter, Carl H.
 Hunter, Donald F.
 Hunter, Mrs. Horace T.
 Hyndman, J.A.

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 Irvine, Mrs. Herbert
 Jackson, Philip B.
 James, R.W.F.
 Janes, Lloyd G.
 Jaquith, Dr. Lancelot E.
 Johnston, Mrs. Ian S.
 Johnston, Mrs. J.G.
 Keachie, L.M.
 Kelner, S.J.
 Kenner, Mrs. H.B.
 Kessler, Mrs. Maurice
 Kilbourn, Kenneth M.
 Kilbourn, Miss Rosemary
 Kilgour, Mrs. R.C.
 Kilner, J.L.
 King, Mrs. A.S.
 Kinghorn, A.A.
 Kinghorn, Miss Leonore
 Kinnear, David
 Kirk, H.H.
 Koerner, M.C.
 Koffler, Mrs. Murray
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 Lambert, Allen T.
 Laski, Mrs. Bernard
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 Leadlay, P.
 Leduc, Mrs. J.B.
 Lefroy, Miss Beatrice
 Leighton, Mrs. P.
 Leitch, John D.
 Le Sueur, Mrs. R.V.
 Le Von, H.A.
 Lindsley, Thayer
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 Livingstone, Harold W.
 Livingstone, H.E.
 Lockwood, Dr. A.L.
 Longmore, D.E.
 Longstaffe, J.R.
 Love, Denis
 Love, Mrs. Denis
 Lovering, Mrs. William L.
 Lunenfeld, Samuel
 Luxenberg, Mrs. Benjamin
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 Macauley, Mrs. Robert
 MacBeth, Miss Lundia
 McCarthy, John L.
 McCarthy, Mrs. John L.
 McCleary, Miss Luella
 McClellan, E.E.
 McColl, J.W.
 McCombie, Dr. A.M.
 McConnell, J.E.

McCormack, Thomas G.
 McCulloch, Dr. Ernest
 McCutcheon, Mrs. M.W.
 Macdonald, J.K.
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30 June, 1972

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Excavation for the new AGO began in April 1972.
This view of the construction site was taken from
the Dundas/Beverly Street corner in early summer.

